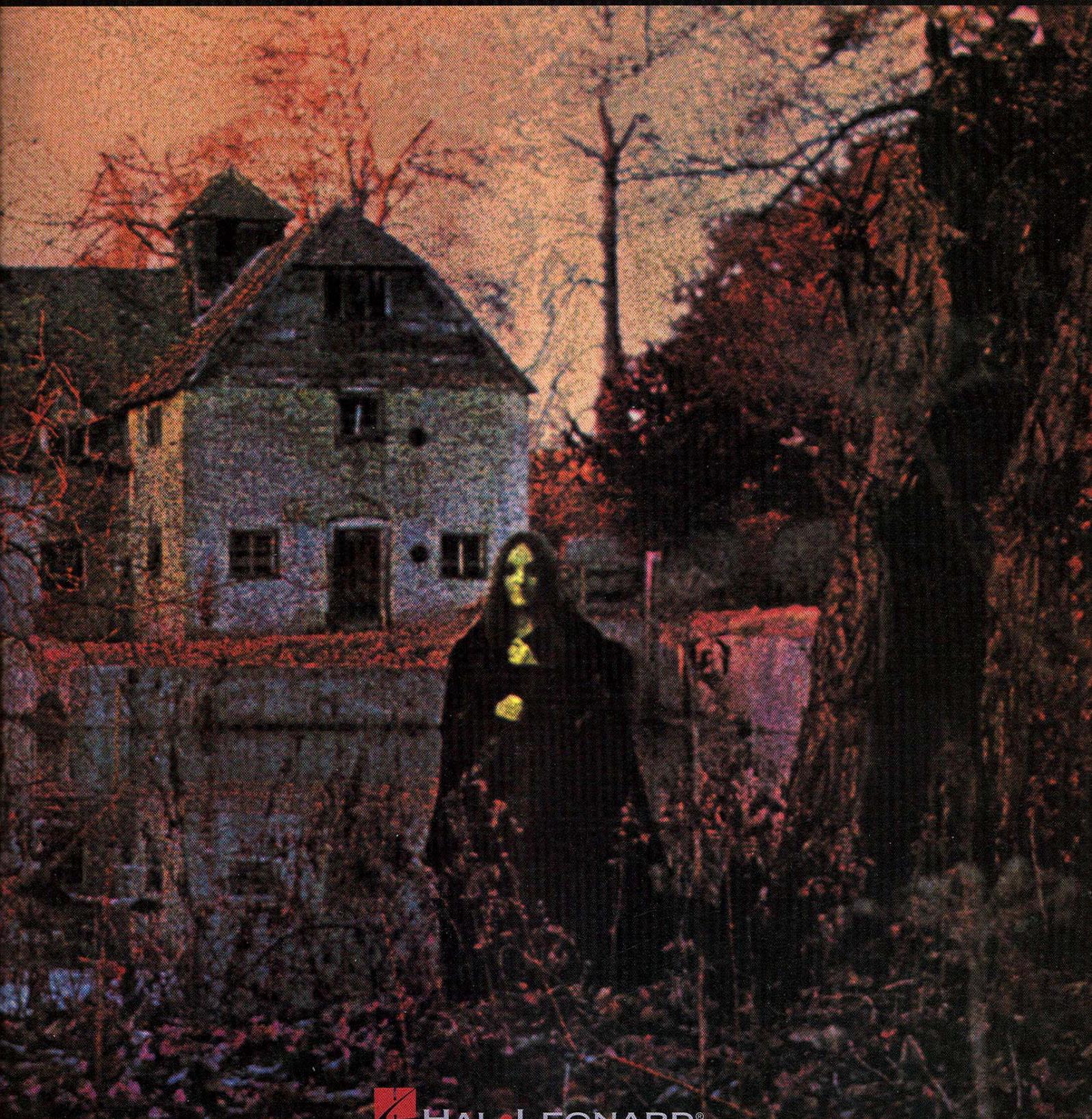


# BLACK SABBATH





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
**STEVE GORENBERG**

# BLACK SABBATH

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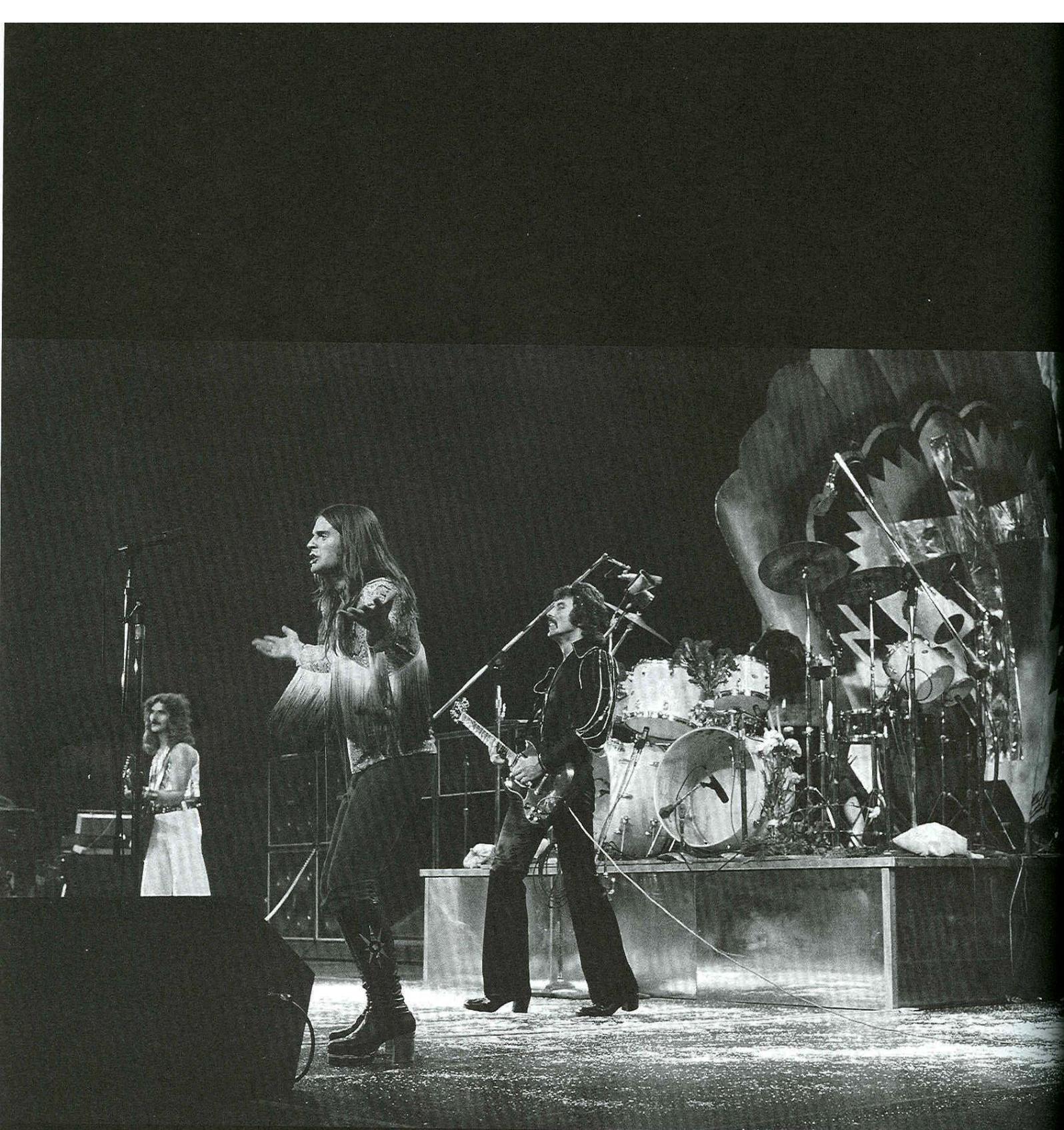
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# Black Sabbath

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

## Intro

Slow Rock ♩ = 68

(thunderstorm & church bells)  
approx. 35 sec.

Gtr. 1 (dist.) G5 N.C. G5 N.C. G5 N.C.

*mf*  
simile on repeats

T  
A  
B

## To Coda

G5 N.C. Rhy. Fig. 1 End Rhy. Fig. 1

*p* w/ slight dist.

(4 5) 4 (4) 5 4 (4) 5 4

## Verse

Gtr. 1: w/ Rhy. Fig. 1, 4 times  
N.C.

1. What is this shape that stands be - fore me?  
2. Big black shape with eyes of fire,

Fig - ure in black which points at me.  
tell - ing peo - ple their de - sire.

Turn 'round quick and start to run.  
Sa - tan's sit - ting there, he's smil - ing.

Find out I'm the cho - sen one. Oh, no!  
Watch - es those flames get high - er and high - er. Oh, no, no, please God help me!

*2nd time, D.S. al Coda*

⊕ Coda

Interlude  
Faster ♩ = 126  
N.C.

Gtr. 1 G5

G5

P.M. -----

Gtr. 2 (dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 8 times

Is it the end my friend? Sa-tan's com-in' 'round the bend.

Peo-ple run-nin' 'cause they're scared. You

peo - ple bet - ter — go — and — be - ware. — No, — no, — please, — no. —

**Guitar Solo**

G Gm7 G Gm7 N.C. G Gm7 G Gm7

Gr. 1

Rhy. Fig. 3 End Rhy. Fig. 3

Gr. 2

Gr. 2: w/ Rhy. Fig. 3, 7 times

G Gm7 G Gm7

Gr. 1

G Gm7 G

Gr. 1





Gr. 1 A B $\flat$  A B $\flat$  A(b5)

Gr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Gr. 2: w/ Rhy. Fig. 1, 4 times

A B $\flat$  A N.C. A B $\flat$ 5

1. Mist-y morn - ing, \_\_\_\_\_ clouds in the sky. \_\_\_\_\_ With-out warn - ing \_\_\_\_\_

Gr. 1

A5 N.C. A5 B $\flat$ 5

a wiz-ard walks by. \_\_\_\_\_ Cast-ing his shad - ow, \_\_\_\_\_

A5 N.C. A5 B $\flat$ 5 A5

weav-ing his spell. \_\_\_\_\_ Long grey cloak, \_\_\_\_\_ twin-kl-ing bell. \_\_\_\_\_

Chorus

C5 B5 A5

C5 B5 A5

C5 B5 A5

Musical notation for the vocal line of the chorus. The lyrics are: "Nev-er talk - ing, \_ just keep walk - ing, \_ push-ing his mag - ic. \_". The melody is in treble clef with a key signature of two sharps (F# and C#).

Rhy. Fig. 2

Musical notation for the second guitar part (Gtr. 2) during the chorus. It features a rhythmic figure consisting of eighth notes and chords.

Fingerings for Gtr. 2:  $\begin{matrix} 10 & 9 & 14 & 14 \\ 10 & 9 & 14 & 14 \\ 8 & 7 & 12 & 12 \end{matrix}$

Musical notation for the first guitar part (Gtr. 1) during the chorus. It features a rhythmic figure consisting of eighth notes and chords.

Fingerings for Gtr. 1:  $\begin{matrix} 10 & 9 & 7 & 7 \\ 8 & 7 & 5 & 5 \end{matrix}$

Interlude

C5 B5 A5

End Rhy. Fig. 2

A5 C5 A5

Musical notation for the interlude, starting with a rhythmic figure and ending with a series of chords.

Fingerings for the interlude:  $\begin{matrix} 10 & 9 & 14 & 14 \\ 10 & 9 & 14 & 14 \\ 8 & 7 & 12 & 12 \end{matrix}$  and  $\begin{matrix} 14 & 17 & 14 \\ 14 & 17 & 14 \\ 12 & 15 & 12 \end{matrix}$

Musical notation for the interlude, including a melodic line with a 1/4 note and a 15-fret bend.

Fingerings for the interlude:  $\begin{matrix} 10 & 9 & 7 & 7 \\ 8 & 7 & 5 & 5 \end{matrix}$  and  $\begin{matrix} 7 & 10 & 7 \\ 7 & 10 & 7 \\ 5 & 8 & 5 \end{matrix}$

A5 C5 A5

A5 C5 A5

Musical notation for the interlude, showing chord progressions and melodic lines.

Fingerings for the interlude:  $\begin{matrix} 14 & 17 & 14 \\ 14 & 17 & 14 \\ 12 & 15 & 12 \end{matrix}$

Musical notation for the interlude, including a melodic line with a 1/4 note and a 15-fret bend.

Fingerings for the interlude:  $\begin{matrix} 7 & 10 & 7 \\ 7 & 10 & 7 \\ 5 & 8 & 5 \end{matrix}$  and  $\begin{matrix} 5 & 5 \\ 5 & 5 \end{matrix}$





A Bb

full full full full full full

A Bb A

**Harmonica Solo**

Gr. 2: w/ Rhy. Fig. 1

A5

Bb5

A5

*play 4 times*

**Verse**

Gr. 2: w/ Rhy. Fig. 1, 4 times

A5

Bb

A5

3. Sun is shin - in', \_\_\_\_\_ clouds have gone by. \_\_\_\_\_

Gr. 1

A5 Bb A5 Bb5

All the peo - ple \_\_\_\_\_ give a hap - py sigh. \_\_\_\_\_ Seers - pass by \_\_\_\_\_

A5 Bb A5

gov - er - nor's sign, \_\_\_\_\_ tells all the peo - ple \_\_\_\_\_ feel - in' so fine. .

**Chorus**

Gr. 2: w/ Rhy. Fig. 2, 1st 3 meas.  
C5 B5 A5

C5 B5 A5

C5 B5 A5

Nev-er talk - in' - just keeps walk - in' - drag-gin' his mag - ic -

**Outro**

A5 C5 A5  
Rhy. Fig. 3

N.C.

End Rhy. Fig. 3

Gr. 2

Gr. 1

Gr. 2: w/ Rhy. Fig. 3, 3 times

A5 C5 A5

N.C.

A5 C5 A5

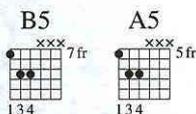
N.C. A5 C5 A5 N.C.

Gr. 1 Gr. 2 tacet



# Behind the Wall of Sleep

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler



## Intro

Moderately Slow Rock ♩ = 90

N.C.(B5)

## Verse

N.C.(A5)

1. Pleas-ures cupped with-in the flow-er.  
 2. Chill that numbs from head to toe.  
 3. Now from dark-ness there springs night.

Gtrs. 1 & 2 (dist.)

*f*

T  
A  
B

7 5 8 5 7 5 7

Dead - ly pet - als with strange - pow-er.  
 Ic - y sun with frost - y glow.  
 Wall of sleep is cold and bright.

5 8 5 7 5 5 7 5 8 5 7 5 7

Fac - es shine a dead - ly smile,  
 Words a - go read to your sor - row.  
 Wall of sleep is ly - ing bro - ken.

look up - on you at your trial.  
 Words a - go read no to-mor-row.  
 Sun shines in, you have a-wok-en.

(7) 5 8 5 7 5 5 7

1. 2.

3rd time, To Coda ⊕

(D) (A5) A5 B5 A5 B5 A5

Double-Time Feel

Rhy. Fig. 1

Gtr. 1

Rhy. Fig. 1A

Gtr. 2

End Rhy. Fig. 1

End Rhy. Fig. 1A

(Gtr. 1 cont. in slash)

full

**Bridge**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times

B5 A5 B5 A5

Feel your spir - it rise with the priest. \_\_\_\_ Feel your bod - y fall - ing to its knees. \_

B5 A5 B5 A5

Take your worn - out re - morse. \_\_\_\_ Change your bod - y to a corpse. \_\_\_\_

B5 A5 B5 A5

Change your bod - y to a corpse. \_\_\_\_ Change your bod - y to a corpse. \_\_\_\_

B5 A5 B5

Gtr. 1

Keep your worn - out re - morse. \_\_\_\_ Change your bod - y to a corpse. \_\_\_\_

Gtr. 2

full

full

**Guitar Solo**

Gtr. 1 tacet

Gtr. 2

N.C.(B5)

full

full

full

full

full





# N.I.B.

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

**Intro**  
Moderately ♩ = 104

\* Gtr. 1 (dist.)

Rhy. Fig. 1

*mf*

*mf*

End Rhy. Fig. 1

T  
A  
B

7 7 5 7 5 4 | 7 7 5 7 7 9 7 5 | 7 7 5 7 5 4 | 7 7 5 7 5 7 5

\* Bass arr. for gtr.

§

Gtr. 1: w/ Rhy. Fig. 1, simile

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

*mp*

Oh, yeah,

Gtrs. 2 & 3 (dist.)

*mp*  
simile on repeats

*mp*

simile on repeats

full

10 8

9 9 7 9 12 11 | 9 9 7 9 10 9 | 9 9 7 9 12 11 | 9 9 7 9 10 9

**Verse**

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C

*mp*

1. Some peo - ple say my love can - not be true.  
2., 4. Fol - low me now and you will not re - gret  
3. Now I have you with me un - der my pow'r.

*mp*

*mp*

1/4 1/4

7 7 7 7 8 8

9 9 7 9 7 7 9 9 9 7 9 | 9 9 7 9 12 11 | 9 9 7 9 10 9

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Please be - lieve me, my love, and I'll show you. I will give you those things  
 liv - ing the life you lead be - fore we met. You are the first to have  
 Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes, you'll

9/7 9/7 7/5 9/7 12/10 11/9 9/7 9/7 7/5 9/7 7 7 9 7 9 7 9 9/7 9/7 7/5 9/7 12/10 11/9

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5

you thought un - real. The sun, the moon, the stars all bear my seal.  
 this love of mine, for - ev - er with me 'til the end of time.  
 see who I am. My name is Lu - ci - fer, please take my hand.

9/7 9/7 7/5 9/7 9/7 9/7 7/5 9/7 12/10 11/9 9/7 9/7 7/5 9/7

1. **Interlude**  
 Gtr. 1 tacet  
 N.C.(E5)  
 Gtrs. 2 & 3

(D5) (C5) B5 To Coda 1

5 7 5 7 7 5 7 7 5 7 5 7 7 5 7 7 5 7 5 7 7 5 7 7 7 10 10 10 (7)

2. **Bridge**  
 Gtr. 1 tacet  
 E5 D5 C5 B5

Your love for me has just got to be real

9/7 9/7 7/5 7/5 5/3 3 (4) 4

E5 D5 C5 B5

be - fore you know — the way — I'm go - in' to feel, —

9/7 9/7 7/5 7/5 5/3 5/3 4/2 4/2

*D.S. al Coda 1 (take 1st ending)  
2nd time, To Coda 2*

C5 B5 C5 B5

I'm go - in' to feel, — I'm go - in' to feel. —

5/3 5/3 4/2 4/2 5/3 5/3 4/2

⊕ **Coda 1**

N.C.(E5)  
Gtrs. 2 & 3

(D5) (C5)

5 4 5 4 7 5 4 5 4 7 4 5 7 4 4 4 7 7 7 9 9 9 9 full full

Gtr. 2 (B5)

(E5)

(D5)

full full full full

9 (9) 7 9 7 7 7 9 9 9 8 9 8 10 8 9 8 10 10 (10) 8 10 9 10 (10) 8 10 8

Gtr. 3

full full full

9 (9) 7 9 7 7 7 9 9 9 9 9 9 9 9 9 9 9 10 (10) 8 10 9 8 10 10 (10) 8 10 9

(C5) (B5) (E5)

full full full

10 (10) 8 10 8 10 10 8 10 8 8 15 5 4 5 4 7 4 5 7 4

Gtrs. 2 & 3 (D5) (C5) (B5) (E5) *8va*

full full full

4 4 7 7 9 9 9 12 12 12 14 14 12 12 12 15 (15) 15 12 15 12 15 12 15 12 15 12 15 12 15

Gtr. 2 *8va* (D5) (C5) B5 *8va* *D.S. al Coda 2 (take 2nd ending)*

full full full full full full

15 12 15 12 15 12 15 12 14 12 15 12 15 12 15 14 14 14 14 12 14 12 14 12 14 12 14 12

Gtr. 3 *8va*

1/2 full full full

15 12 15 12 15 12 14 12 15 15 12 15 15 12 14 12 12 14 12 14 14 12 12 12 14

⊕ Coda 2  
Interlude

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Oh, yeah,

full

10 8

9 9 7 9 12 11 9 9 7 7 5 9 9 9 7 5 7 12 11 9 9 7 5 7 12 11 9

Verse

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

5. Now I have you with me un - der my pow'r.

E5 D5 E5 G5 F#5 E5 D5 E5 N.C. E5 D5 E5 G5 F#5

Our love grows stron - ger now with ev - 'ry hour. Look in - to my eyes you'll

E5 D5 E5 N.C. E5 D5 E5 G5 F#5 E5 D5 E5 N.C.

see who I am. My name is Lu - ci - fer please take my hand.

Outro

N.C.(E5) (D5) (C5) (B5)

(E5) (D5) (C5) (B5)

Gr. 2

(E5) (D5) (C5)

Gr. 3

(B5) E5 (D5)

*8va*

*8va*

let ring - - - let ring - - -

(C5) (B5)

*8va*

*8va*

(E5) (D5) (C5)

8va

8va

Free Time

(B5)

8va

8va

E5

loco

8va

loco

# Wicked World

Words and Music by Tony Iommi, John Osbourne, William Ward and Terence Butler

## Intro

Moderate Rock ♩ = 120 (♩ = ♩<sup>3</sup>)

N.C. Gtr. 1 (dist.) *f* *tr* *tr* E5 D5 E5 A5 N.C. *play 4 times*

TAB: 12 14 (12-13) 12 14 14 (12-13) 12 14 | 14 12 14 12 | 7 5 7 8 7 5 7 5 7

A5 N.C. A5 C5 D5 A5 C5 D5 A5 C5 D5

TAB: 7 5 5 7 5 7 5 7 | 7 5 10 8 12 10 | 7 5 10 8 12 10 | 7 5 10 8 12 10

E5 N.C.

TAB: 14 12 | 5 7 5 7 6 5 3 | 5 7 5 7 6 5 3

Slower ♩ = 84

TAB: 5 7 5 7 6 5 3 | 5 7 5 7 6 5 3 | 0 | 5

## Interlude

N.C.(E5)

TAB: 7 7 5 (5) 7 7 7 7 5 5 7 7 5 (5) 7 7 7 7 5 7 | 14 14 12 14 14 14 12 12

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Verse  
N.C.(E5)

1. The world to - day is such a wick - ed place,  
 pol - i - ti - cian's job they say is ver - y high,  
 3. A wom - an goes to work ev - 'ry - day af - ter day,

P.M.

fight - ing go - ing on be - tween the hu - man race.  
 for he has to choose who's got to go and die.  
 she just goes to work just to earn her pay.

P.M.

Peo - ple go to work just to earn their bread,  
 They can put a man on the moon quite eas - y,  
 Child sit - ting by but his life's much hard - er,

P.M.

while peo - ple just a - cross the sea are cart - ing their dead.  
 while peo - ple here on earth are dy - in' of all dis - eas - es.  
 he does - n't ev - en know who is his fath - er.

P.M.

A Tempo  
N.C.

1.  
To Coda ⊕

Slower ♩ = 84  
N.C.(E5)

2.

N.C.

2. A

**Interlude**

\* Faster ♩ = 144

Gtr. 1 tacet

N.C.(E5)

Gtr. 2 (slight dist.)

\* New tempo applies to guitar only; bass and drums continue freely in previous tempo until indicated.

Musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth-note triplets. The bass line consists of fret numbers: 0 3 0 3 0 3 0 3 | 0 3 0 3 0 3 0 3 0 0 | 2 0 4 0 5 0 4 0.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth-note triplets. The bass line consists of fret numbers: 2 0 0 0 2 0 | 2 2 2 2 2 0 | 2 2 2 0.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth-note triplets. The bass line consists of fret numbers: 2 2 2 2 | 2 2 2 0 | 2 2 2 0 | 2 2 2 2. Includes the instruction *grad. rit.* and *< f* fdbk.

pitch: A

**Guitar Solo**  
Moderately ♩ = 96

Gtr. 2 tacet  
N.C.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features sixteenth-note triplets. The bass line includes fret numbers: 14 12 12 14 | 12 15 12 14 | (14) 12 14 14 | 14 12 12 14 12 14 12 14 12 14 12 14 14. Includes the instruction *f* w/pick.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody features sixteenth-note triplets. The bass line includes fret numbers: 14 12 12 14 | 12 15 12 15 | 15 12 14 | (14) 12 14 12 (12) | 14 12 12 14 12 14 12 12 14 12 14 12 14. Includes the instruction P.H. and *8va loco*.

Musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The guitar part below features fret numbers: 14-12, 12-14, 12, 15-12, 15, 15-12, 15, 12, 14-12, 14, 12-15, 12-15, full, 15-12, 14, (14) 12-13, full, 12-15, 12, 15-12, 15-12, 12-15, 12, 15-12, 12-15, full, 12.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The guitar part below features fret numbers: 12, 12, 14, 1 1/2, (14), 12, 14, 12, 12-14, full, 14, 2 1/2, 14, 14, 12, 14, 12, (12), 5.

⊕ Coda

Outro

Musical notation system 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The guitar part below features fret numbers: 4, 6, 4, 6, 5, 4, 7, 12, 14, (12-13) 12, 14, 14, (12-13) 12, 14, E5, D5, E5, play 4 times.

Musical notation system 4. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The guitar part below features fret numbers: 7, 5, 7, 8, 7, 5, 7, 5, 7, 7, 5, 7, 5, 7, 5, 7, 7, 5, 10, 8, 12, 10.

A5 C5 D5 A5 C5 D5

Musical notation system 5. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The guitar part below features fret numbers: 7, 5, 10, 8, 12, 10, 7, 5, 10, 8, 12, 10, (10), fdbk., 1/2, (10), pitch: F#.

# A Bit of Finger

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

**Intro** 1., 2., 3. | 4.

Moderately ♩ = 90  
\* Em(add9)

Red sun

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

mp

let ring throughout

TAB

0 7 4 7 4 0 4 7 | 0 7 4 7 4 0 0 0 | 0 7 4 7 4 0 0 0

\* Recording sounds approx. 1/4 step flat.

**Verse**

Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times  
Em(add9)

ris - ing — in the sky. — Sleep - ing vil - lage, — cock - 'rel's

cry. — Soft breeze blow - ing in the trees. — Peace of

Gtr. 1: w/ Rhy. Fig. 1, 2 times

mind, — feel at ease. —

Gtr. 1  
E  
⑥  
open  
○

Segue to "Sleeping Village"



Faster ♩ = 182

F5 D5 D5 A5 C5 F5 N.C.(D5) N.C. \*(D5)

\* Chord implied by bass.



Musical notation system 1: Treble clef, key signature of one flat, 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. Below it are two guitar staves with fret numbers: 12-10, 12, 12-10, 12, 12-10, 12, 12-10, 12, 10, 12, 12-10, 12, 12, 10, 10, 12, 10, 10. An upward arrow labeled '1/2' points to the first '12' in the final measure.

Musical notation system 2: Treble clef, key signature of one flat, 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. Below it are two guitar staves with fret numbers: 12-10, 12, 12-10, 8, 10/12, 10, 12-10, 12, 10, 10, 12-10, 12, 10, 12, 12, 12, 12, 12, 12. An upward arrow labeled '1 1/2' points to the first '12' in the final measure, with a dashed line indicating a bend.

Musical notation system 3: Treble clef, key signature of one flat, 4/4 time. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. Below it are two guitar staves with fret numbers: 13, 13, (13), 13, 10, 13, 13, (13), 13, 10, 13, 10, 13, 10, 13, 13, 13, 13, 10, 13, 10, 12, 10, 12, 12, 10. Several upward arrows labeled 'full' indicate bends.

Musical notation system 4: Treble clef, key signature of one flat, 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. Below it are two guitar staves with fret numbers: 12-10, 12, 12, 12, 12, 12, 10, 12, 12, 12-14, 13, 15, 13, 10, 15, 15, 15, 15, 13, 14, 14, 12, 12, 12, 12. Upward arrows labeled 'full' indicate bends, and an upward arrow labeled '1/2' points to the final '12'.

Musical notation system 5: Treble clef, key signature of one flat, 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. Below it are two guitar staves with fret numbers: 13, 10, 12, 12, 10, 12, 12, 10, 12, 10, 12, 10, 12, 10, 12, 12, 12, 10, 12, 10, 12, 10, 11, 10, 8, 10, 12, 10. An upward arrow labeled '1/4' points to the first '10' in the final measure.

Musical notation system 6: Treble clef, key signature of one flat, 4/4 time. The staff contains a melodic line with eighth and sixteenth notes. Below it are two guitar staves with fret numbers: 10, 13, 10, 10, 13, 10, 13, 10, 12, 10, 12, 10, 10, 13, 10, 12, 10, 12, 10, 12, 12, 12, 10, 10, 10, 13, 13, 13. Upward arrows labeled 'full' indicate bends.

Musical notation system 1, including a treble clef staff with a melodic line and two guitar fretboard diagrams below it. The fretboard diagrams show fingerings for notes, including triplets and bends.

Musical notation system 2, including a treble clef staff with a melodic line and two guitar fretboard diagrams below it. The first diagram shows a long note with a slur and the instruction "Slower ♩ = 72".

Musical notation system 3, including a treble clef staff with a melodic line and two guitar fretboard diagrams below it. The first diagram shows a sequence of chords: D5, A5, C5, F5, D5, F5. The second diagram shows a melodic line with a "fdbk." (feedback) effect indicated by a dashed line and a "pitch: Gb" instruction at the bottom right.

# Warning

Words and Music by Alex Dmochowski, Victor Hickling, John Moreshead and Aynsley Dunbar

**Intro**  
Slowly ♩ = 80

N.C. (D5) (F5) (F#5) (G5) (D5)

Gr. 1 (dist.)

fdbk. mp full full full full full

TAB (8) 8 10 12 12 10 13 (13) 10 13 13 10 13 10 12 (12) 10 12 10 12

The intro consists of a single staff of music in 4/4 time, starting with a natural chord (N.C.) and a D5 chord. The melody is played on the first string with a distorted effect. The guitar tab below shows the fretting for the first string: (8), 8, 10, 12, 12, 10, 13, (13), 10, 13, 13, 10, 13, 10, 12, (12), 10, 12, 10, 12. Dynamics include fdbk. (feedback), mp (mezzo-piano), and several 'full' markings. Chord changes are indicated above the staff: N.C., (D5), (F5), (F#5), (G5), and (D5).

**Verse**  
N.C. (D5)

I. Now, the first day that I met ya I was look-in' in the sky when the

1/4 full 1/4

(12) 10 12 10 12 10 12 10 12 10 12 10 12

The first line of the verse features a vocal melody with lyrics: "I. Now, the first day that I met ya I was look-in' in the sky when the". The guitar accompaniment is in 4/4 time, starting with a natural chord (N.C.) and a D5 chord. The guitar tab shows fretting for the first string: (12), 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12. Dynamics include 1/4 and full. Chord changes are indicated above the staff: N.C. and (D5).

(G5)

sun turned all a blur and the thunder clouds rolled by. The sea began to shiver and the

full 1/4 full

12 10 12 10 12 10 12 10 12 10 12 10 12

The second line of the verse features a vocal melody with lyrics: "sun turned all a blur and the thunder clouds rolled by. The sea began to shiver and the". The guitar accompaniment continues in 4/4 time, starting with a G5 chord. The guitar tab shows fretting for the first string: 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12. Dynamics include full and 1/4. Chord changes are indicated above the staff: (G5).

(D5)

wind began to moan. It must have been a sign for me to leave you well alone. I was

full

(12) 10 12 10 12 10 12 10 12 10 12

The third line of the verse features a vocal melody with lyrics: "wind began to moan. It must have been a sign for me to leave you well alone. I was". The guitar accompaniment continues in 4/4 time, starting with a D5 chord. The guitar tab shows fretting for the first string: (12), 10, 12, 10, 12, 10, 12, 10, 12, 10, 12. Dynamics include full. Chord changes are indicated above the staff: (D5).



F5 F#5 G5

born with-out you ba-by, but my feel-ings were a lit-tle bit too

*mf* w/ flanger

full 13 full 13-13

**Guitar Solo**  
N.C. (D5)

strong. —

full 13-10 full 12-10

*8va*

full 13-15 full 15-13

(G5) *loco* (D5)

full 13-14 full 13-12

(F5) (F#5) (G5)

1/2 full 10-13 full 10-13











P.M. -----

P.M. -----

8va -----

8va -----

8va -----

8va

3

full

1 1/2

1 1/2

1 1/2

14 12 14 14 14 (14) 12 14 12 14 12

12 12 12

loco

**Outro-Guitar Solo**  
**Free Time**

w/ rhythm section 8va

full

full

full

full

1 1/4

12 15 12 (14) 15 12 15 15 12 12 12 15 12 15 12 14 12 15 12 15 12 14 12 15 12 14 12 15

8va

1 1/2

1/4

full

1/4

full

15 (15) 12 14 12 15 12 14 12 14 12 15 12 15 12 15 12 15 12 14 12 15 12 14 12 15

8va

6

3

3

7:6

full

15 12 15 12 15 12 15 12 15 12 14 14 12 12 15 12 14 12 14 (14) 12 12

8va

10:6

3

full

12 14 12 14 14 12 14 14 15 16 15 15 15 12 12 15 12 14 12 15 12 14 12

8va

6

6

full

full

15 12 14 12 15 12 14 12 14 14 12 14 12 14 14 12 14 14 12 14 14 12 14 12 10 12 14 12 14 12 15 12 12 13

8va

full

full

full

full

full 1 1/2 1 1/2 1 1/2

full

8va

full

full 1 1/2

full

1 1/2

8va

full

8va

full

full

8va

full

full

full

8va

loco

full

full

full

# Guitar Notation Legend

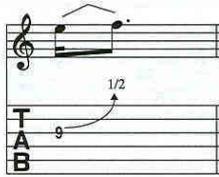
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

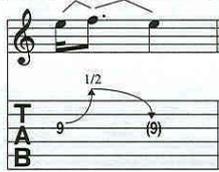
**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

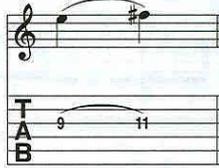
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



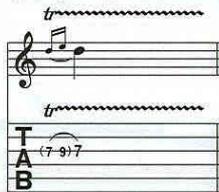
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



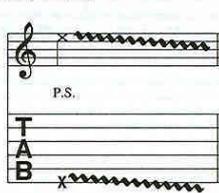
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



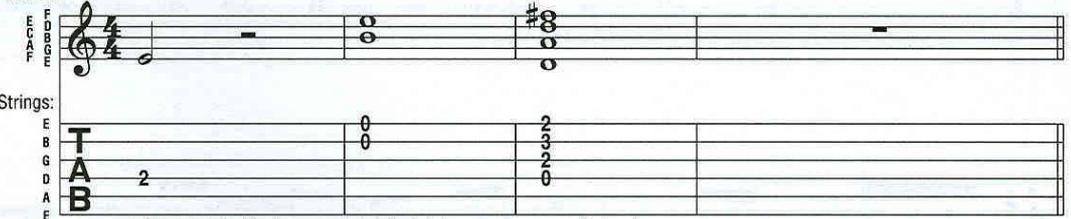
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



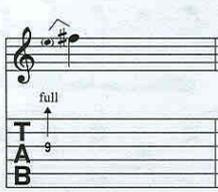
Notes:



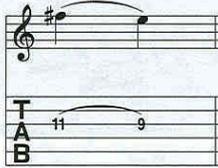
**WHOLE-STEP BEND:** Strike the note and bend up one step.



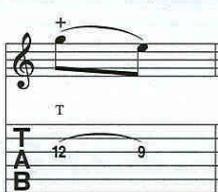
**PRE-BEND:** Bend the note as indicated, then strike it.



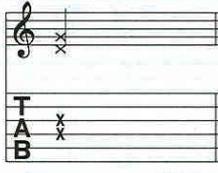
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



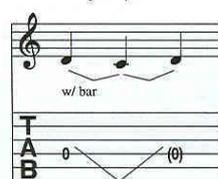
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



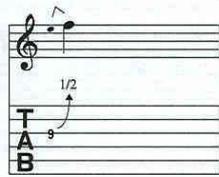
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



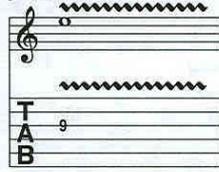
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



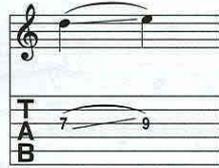
**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



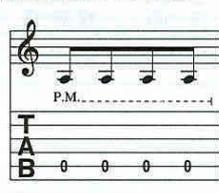
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



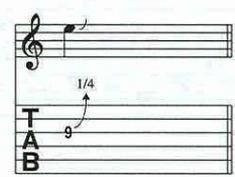
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



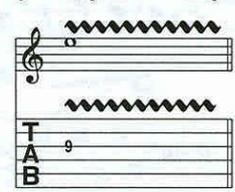
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



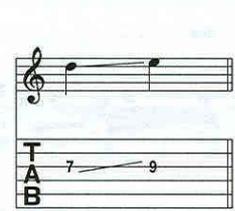
**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



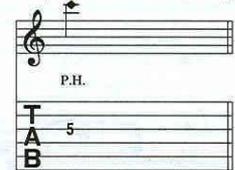
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



D A D E G  
 (6) (6)  
 open 3fr



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